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## LONDON LETTER.

London, Oct. 7, 1914.

The Autumn session of the London County Council Central School of Arts and Crafts, has just begun, and if its achievement be only as good as its promise, it should prove a valuable factor in that capture of German trade of which one hears so much at present. A special feature of the School's teaching, is to be made of the technical instruction of boys in silversmith and jewelry work, in which the art of design is to receive particular attention. It is not generally known that practically the whole of the jewelry trade is today in the hands of the Germans; the amount produced at home being, for all practical purposes, negligible.

Considerable perturbation exists among those dealers who happen to have concluded sales with German and Austrian clients immediately prior to the declaration of war, and who have not yet received payment. One well-known dealer, for instance, sent three art works this late summer to a German patron for his inspection. One was retained by him and the two others returned. The latter have not, however, come to hand, neither has a cheque reached him, and the unfortunate dealer is left wondering whether he will not be obliged to write off the entire amount as irrecoverable! Other dealers have disposed of goods to Continental buyers, whose good faith is unimpeachable, but whose position has in consequence of the war, undergone so radical a change that they find themselves quite unable to carry through the obligations which they undertook earlier in the year. It is hard on the dealers that, in addition to losing the sale of their goods, they should also be unable to recover them until the war ends, so that into the bargain, they will lose all possibility of sale at home.

## "One on" Dr. Bode.

I cannot forbear the mention of a piece of gossip with regard to, Dr. Wilhelm Bode, which is causing a good deal of amusement here. A story appears to have been current in Turin which credits Germany with having achieved the destruction of Rheims Cathedral, in revenge for the failure of the German army to carry out a scheme said to have been formulated by the doctor, for despoiling Paris of a number of her most treasured works of art! Naturally Dr. Bode gives a most strenuous denial of having played any part in the compilation of a catalog of treasures to be looted from France!

Greenwich Hospital has been selected as the site for the erection of the memorial monument to Captain Scott's Antarctic Expedition, which has been carried out most successfully by Mr. Albert Hodge, the winner of the competition. His design is symbolical in conception, the crowning group being composed of fine, imaginative figures of Courage and Patriotism, waging war against Fear, Despair and Death, and receiving their crown of glory from the winged figure of Immortality.

An exhibition is opened this month at the Fine Art Society, of original drawings by Sir John Tenniel and other artists who did cartoons for Punch, bearing on the political situation between Germany and the other European powers from 1857 until the present.

It has been pointed out, and justly, that among the many relief schemes organized, there are none to assist the poor artist, who assuredly will feel the pinch almost more acutely than any other member of the community! Unfortunately although an exceedingly valuable worker, the artist is generally unable to turn his hand to any other form of livelihood, so that nothing short of an endowment is likely to meet his case! We have, of course, to face the danger that unless we provide for our artist folk during this time of stress, they are likely to leave our country for others able to show greater appreciation. The problem deserves careful attention.

L.G.S.

## THE MALMO EXPOSITION.

## First Notice.

Malmo, Sweden, Sept. 30, 1914.

The Baltic Exposition, the larger of the two expositions held in Scandinavia this year, has been hit the hardest by the war.

The five countries bordering on the Baltic Sea, Denmark, Sweden, Finland, Russia and Germany had joined hands in this undertaking and selected the city of Malmo in southern Sweden as the most convenient site for the affair. After extensive preparations, the opening was auspicious and a good season was looked forward to. As soon as war had been declared, however, the Russian and German industrial exhibits closed. Fortunately, the large art gallery was allowed to remain undisturbed under the aegis of Sweden.

This show is interesting particularly from the fact that a very comprehensive idea of northern art may be gained here from it and now that Scandinavian literature

has come so prominently to the fore, it is well to become acquainted with the art of these nations.

The American visitor, in fact, finds many a familiar picture hanging on the walls of the two Zorn rooms: portraits of the aristocracy and pictures of peasants. Here are the rosy-cheeked, splendid specimens of physical beauty so typical of the North.

Zorn's well-known "Midsummer Night Dance" in the National Gallery in Stockholm, finds an echo in his late picture now at Malmo, the "Dance in Gopsmor," which is full of movement. There are also a number of variations of Zorn's favorite subjects: studies of the nude, girls bathing, or sitting at the side of a still pool, their luminous flesh bathed in sunshine.

Zorn made his reputation in the United States with his fine etchings. An idea of how prolific a worker this artist is may be gained from a glance at the second room which the authorities have filled with his graphic productions. Here are portrait etchings of the late President Cleveland and his wife, Senators Hay and Mason, Mrs. Potter Palmer, Mrs. John L. Gardner, Mrs. Seton Thompson, Henry Marquand and a number of other distinguished sitters.

## The Art of Liljefors.

Bruno Liljefors, the famous animal painter, displays a large canvas "Svanar," a number of swans flying with extended wings across a beach upon which the waves are breaking. Whatever animals Liljefors paints, he impresses one with the fact that

## Montross' Opening Show.

There is a refreshing and invigorating atmosphere in the exhibition of the recent work of a group of younger American painters, with which Mr. Montross has opened his gallery, 550 Fifth Ave. The painters and designers of the 63 exhibits which include 18 drawings, pastels and watercolors, and three silk panels, all of them seem to be searching for some sort of truth of effect or idea.

George Bellows shines with no dim uncertain light in the "Portrait of Geraldine Lee No. II," a delightful work with a wonderfully lit and modelled face, and in the somewhat crude but startling "Girl with the Red Hair." Eugene E. Speicher has a satisfying "Portrait" of an ample and pleasing young woman and a strong and expressive head and shoulders of a "Young Girl." Randall Davey offers a clever "Portrait of Miss K." and a true presentation of "Ruthie." Guy Péné du Bois has four Goya-like offerings, two of them just on the edge of caricature and the others a beautifully lit "Portrait of Mrs. Z-X" and a cleverly posed figure of "Virginia III."

Edwin Booth Grossman signs a sensitive "Portrait of Miss B.," a bright study of "William, Gardener's Boy," a full-length female portrait, and a poetic "Sunset on the Hudson." Hugo Ballin's "Summer Idyl" is classic and C. Bertram carries the fantastic and decorative to limits in "The Stag of Pan."



PORTRAIT  
By Eugene Speicher

In exhibition Montross Gallery

he has an intimate knowledge of their haunts and habits. Someone once said of Liljefors that he had lived in the seclusion of Nature for so long that he could hear the tall grasses growing and understand the language of birds and beasts.

Carl Larsson paints pictures full of the sunshine of life. He is pre-eminently a draughtsman, and both in his oils and watercolors it is evident that the problems of light and shade interest him less than the effects of color from a decorative point of view.

A picture that is typical of much of Larsson's work is called "The Fairy Tale" and represents a group of young children seated around a table upon which appears a tiny exquisitely clad fairy-queen. But illustrating domestic scenes is only one side of his art, and in order to see what Carl Larsson has done as a mural decorator one must see his fine frescoes illustrating the "Triumphal Entry of Gustav Vasa in Stockholm," on the walls at the head of the grand staircase in the National Museum, Stockholm.

## Two Royal Exhibitors.

One of the interesting exhibitors at Malmo is His Royal Highness, Prince Eugene, younger brother of the King of Sweden.

His landscapes stamp him as an idealist, for he indulges chiefly in poetic light-effects. His latest work called "Pramar" shows a harbor scene at twilight. The royal family of Sweden has furnished another exhibitor in Crown Princess Margareta who has sent on ten landscapes in oil.

A large room filled exclusively with the work done by the members of the Society of Swedish Women Artists is something of an innovation. The canvases done by Edith Fischerström and Edith Granström von Knäffl are particularly good.

Anna Louise Wangeman.

Lovely in treatment and sentiment is Alden Twachtman's "Eric and Undine." D. Putnam Brinley in "The Ascent" shows some trees upon a hillside. E. Ambrose Webster's snow scenes "Up the Hill" and "In the Woods," are startling but effective. Others notably represented are Alfred Vance Churchill, Arthur Wesley Dow, Edward Hopper, Rolston Keeler, Jonas Lie, Elmer McRae, David B. Milne, Van Dearing Perrine, James Preston, Alexander Schilling, George Alfred Williams and Clagett Wilson.

## Modernists at Daniel's.

Fifteen painters of the more advanced and "modernist" school are represented in the opening exhibition on Oct. 19, at the Daniel Gallery, 2 W. 47 St. Bertram Hartman and Lucy Hartman in "Spring" and "Landscape" recall Pissarro, while Leon Kroll suggests Zuloaga with his solid little Spanish landscape "A Gray Day" as does Stuart Davis with his vigorous "Portrait." W. Zorach suggests the Persian miniature painters with his "Spring" phantasy. Lawson has a sunshiny "Lily Pond" and Samuel Halpert a strong rough "Landscape." H. Pendleton shows an agreeable little shore scene and G. Mager's "Spring," while painty is strong. Stephen Haweis has a true impression of "Fifi."

## Mac Dowell Club Season.

The Committee on Painting and Sculpture of the MacDowell Club, will open its fourth season on October 22, with an interesting exhibition of Sculpture and Paintings, by the following: Leroy Barnell, Benjamin C. Brown, Robert Doran, Erwin Frey, Burt W. Johnson, Roy Manning, Annetta St. Gaudens, Louis St. Gaudens, de'cd., C. Pearl Saunders, Alice Schille, Karl Schmidt and Max Winn.

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## AT THE FOGG MUSEUM.

Several changes have been made in the arrangement of the objects shown in the ground floor rooms of the Fogg Museum at Harvard, and a number of new works have been recently placed on exhibition. The northeast room has been given over to Asiatic art. There are now to be seen three jars of Chinese glazed pottery, and dating from the Ming period, and some Persian miniatures, dating from the 16th century. The southeast room is now devoted to an exhibition of textiles, both Oriental and Western. In the main hall have been placed some watercolors of European architecture and sculpture, by Joseph Lindon Smith. These new objects are all loaned by Dr. Denman W. Ross, Class of 1875. Dr. Ross has also lent a small watercolor sketch by J. M. W. Turner.

## ART BOOK REVIEWS.

"The Study of Modern Painting," by Margaret Steele Anderson, 8vo., \$2, Century Co., N. Y.

An interesting and informing volume, illustrated by a number of reproductions of paintings, some of them emphasizing the most modern tendencies. The aim of the book it is claimed is to set down briefly the various currents, or trends, of modern painting, and to bring to the layman an intelligent understanding of its movements and significance, together with some idea of the work of the big men who stand for it.

It is an intelligent and comprehensive statement and most readable.

"Art-Talks with Ranger," by Ralcy Husted Bell. G. P. Putnam's Sons.

Deals with the problems of painting from the Tonalists' way of seeing and producing pictures. The book incidentally throws somewhat novel lights on the methods of the old masters, their traditions and ideals. The work is dedicated to the American Tonalists, living and dead.

## MAGAZINE NOTES.

The October number of Scribner's Magazine contains a strong and convincing article on "Armageddon—The Forging of a Great Peace," by Sir Henry Norman M. P. Col. Roosevelt describes the start and early stages of his journey down "The River of Doubt." Rear-Admiral Schroeder writes of "The Fleet" and the late Price Collier of "Norway and the Norwegians from an American Point of View," William Walton writes of the animal sculptures of Carl E. Akeley at the Museum of National History.

Very timely is Mr. Troy Kinney's article on "The Dance" in the October Century, in which he follows the progress of the art's earliest times and discusses its most noted exponents. The article is illustrated with many delightful sketches and drawings. Mr. George Bronson-Howard continues his series of stories relating to the adventures of François Villon.

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